













# The Armenian connection

By Russell Hoban

MICHAEL J. ARLEN:  
Passage to Ararat  
293pp. Chotto and Windus. £5.50.

Birth is a matter of record even when there are no written records; becoming is not. So it is in the nature of things that fathers are mostly a matter of faith, and faith on many levels beyond that of the name in the registry. But faith is never quite enough, and there comes a time when every man must find what his father is, find forward with him and what of him reaches back to the father. More often than not the quest is a symbolic one: the father-name refers to some other mystery in which both father and son are points of darkness on a line unseen. To say that the son who is searching for his father is searching for himself is of course true but it is too simple: the word self does not sufficiently define what he is after.

Passage to Ararat begins: "At a particular time in my life, I set out on a voyage to discover for myself what it is to be Armenian." Michael J. Arlen's father, the Green Hat, who wrote The Kouymuk, but not until young Arlen was nine years old, and the headmaster's wife and the boarding school asked him, "English spoke Armenian, did he talk of himself as anything but English? His father's Armenianism was a heavy and remote matter that rarely intruded into family conversation; a youthful stage of his life that he had apparently long since passed through."

"Your father's family," he says, "is Armenian blood, but he is English and so are you." And he showed him his father's passport to prove it. So there came a time when the son had to find out what it was that his father had made both of them. At the age of forty, like a strange, this backwater to its bow, he went to Armenia, now in Soviet, in Erevan, he looked and asked and listened and read. And, presumably, wrote. Arlen's writing is spare and taut; he is prone to change endings like the journey had begun. "I watched him go, feeling the youth of Erevan 'The dust from the dirt paths rose beneath our feet. Children's laughter sounded in the leaves. I wanted to embrace them—to embrace somebody. But I could not. A voice inside me spoke: 'You have come this far. You must make a connection.'"

Like the Americans and the Armenians, and the Jews, the Turks and the Armenians' offer a paradigm of the thirty-fourth Ottoman Sultan, Abdul-Hamid II, 3000 Armenians were slaughtered between 1894 and 1896. In 1915 and 1916 a million, half of all the Armenians in Turkey, were wiped out by methods that overshadowed those of the Third Reich.

Arlen in Conrad's destructive element immerses in the dream of life and in life's dream of history. He gives us colophons, notes appended by scribbles to their completed manuscripts in the fourteenth and fifteenth centuries:

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From 1915 he gives us eyewitness reports of tortures (tortures) going on at this moment in other places and the massacres beginning then:

Early in July, 2000 Armenians—such is the Turkish word for soldiers who have been reduced to workmen—were sent from Erzurum to build roads. The Armenians in their towns understood what the Government was doing. But this official mission, the Armenians were aware, was a cover for the massacres.

Jonathan Cape

mann, in quiet the panic, giving him a glimpse of his world of honor that the exiles would have. Yet, in the end, every man of these 2,000 was massacred, and his body thrown into a cave.

First the men, then inevitably the women and children, in long trains of cattle-cars: every station where we stopped, we came side by side with one of these trains. It was made up of cattle-trucks, and the faces of little children were looking out from behind the tiny barred windows of each truck.

Talat, Minister of the Interior, said: "I have accomplished more in three months than Abdul-Hamid accomplished in thirty years."

The American ambassador, Henry Morgenthau, "attempted to put pressure on the Turks through the German Ambassador," Wangenheim. Wangenheim was not sympathetic. "The Armenians," he said, "have shown themselves in this war to be enemies of the Turks. It is quite apparent that the two peoples can never live together in the same country. The Armenians should move some of them to the United States, and we Germans will send some to Poland and in their place we will bring in Jewish Poles to the Armenian provinces—that is, if they will promise to drop their Zionist schemes."

Hunnam, the German naval attaché in Constantinople, said: "One of these races has got to go. And I don't blame the Turks for what they are doing to the Armenians. I think that they are entirely justified. The weaker nation must succumb."

Other people said other things. The world, busy with its war, did nothing, and international security overlooked the deed. Years later Adolf Hitler, discussing the Armenian invasion of Poland with Hermann Goering, said: "Who still talks nowadays about the extermination of the Armenians? The world had accepted genocide as a political fact."

Arlen cites incidents that preceded the mass murder: the Armenian Volunteers of the Ottoman Empire who fought against the Kurds to help suppress Russian forces to escape in 1914. The insurrection at Van in 1915. From an earlier period he offers the evidence of ominous social patterns in the Ottoman empire when the Turks left Armenians and assimilated government officials developed a debtors' relationship with Armenian merchants. We all know what that sort of thing leads to.

Diligent as Arlen has been in his research, the causes remain unexplained. The genocide equation that banking is a good thing for minorities to avoid, it is not for the fact that warrior minorities have been equally favoured with

the seventeenth century. The in some ways the most interesting in the book, and Arlen's very satisfactory symbols with Hindu Telugu subjects, which are one, despite an onerous task system whose evidence was collected by the British in the late 1870-1874 was on the contrary a period of decline and despite the efforts of some native governors, of whom Mughal (1718-24) was the chief, to end this process of integration, the author is particularly at home in describing the ramifications and minutiae of the fiscal and administrative machines. The limits of the appeal of the book are those of a specialist in the history of Mughal India. The will find it well worth the price, but the reader whose sights are rather lower will find the wealth of detail and the minutiae of the book a little overwhelming. It is a book that is not for the casual reader, but for the specialist.

J. F. RICHARDS:  
The Decline and Fall of the Mughal Empire  
Clarendon Press: Oxford University Press. £10.

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Jonathan Cape

# Nationalism with a human face

By Cecil Parrott

ANTONIE VAN DEN BELD:  
Masaryk  
A History of Czechoslovakia  
Vol. 1. Veldt and Nelson.

ANTONIE VAN DEN BELD:  
Political and Social Philosophy  
Thomas G. Masaryk  
The Hague: Mouton. Fl 25.

When in 1932, when Thomas Masaryk was already eighty-two, he was elected president of the newly created Czechoslovakia, he was a man of a very different kind from the men who had preceded him. He was a man of a very different kind from the men who had preceded him. He was a man of a very different kind from the men who had preceded him.

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indeed find solutions for many of the problems which beset the scholar trying to come to grips with Masaryk's sometimes rather vague and elusive political concepts. We already know quite a lot about Masaryk's activities in the First World War, but we are less well informed about the domestic political events of his presidency or indeed about his fluctuating party political involvement in Bohemia under the monarchy. There is, however, much to be learnt from this very skillful bird's-eye etching of a long and complicated political life and we can appreciate the great value of Masaryk from a new perspective with particular emphasis on his upbringing and family life.

Moreover, it is refreshing, after wading through so many biographical works published during Masaryk's lifetime, that this book is a work of Masaryk's, to find him reduced to life-size. Even Capek who prized open the president's rather impenetrable exterior and exposed a man to the general reader, honoured his memory this side of idolatry. The question is whether Dr Zeman, who undoubtedly writes of Masaryk with sympathy and understanding and presents him as a very human figure, does full justice to his greatness.

Lewis Einstein, the United States representative in Prague from 1935 to 1939, who saw a great deal of the president and was a shrewd observer, wrote of him:

Masaryk's strength seemed to me to lie... in a quiet reserve of moral force, a shyness with authority and an inherent goodness, which was simple without being guileless... He neither strove for effect nor did he seem to care if he created any impression on his listeners... There was no trace of affectation or vanity in his speech, which was simple and unadorned... His outspokenness was engaging and I admired the profound sincerity of a man who had enough moral courage to refuse to flatter, the natural pride of his people and the far more inclined to criticize than to praise them... His great achievement in a land long divided by bitter racial, religious, political and social hatreds was to offer an example of moderate and of moral to none. As a Czech leader he held out the olive branch to the Germans, who recognized his worth even when they disliked his ideas. He showed neither hatred nor indifference in his character...

Masaryk certainly possessed moral courage and a firm leader, unlike his successors. He resisted attempts by parliamentarians to limit his presidential powers and got "what he wanted and more".

He intended to use those powers. One example was the measure he took soon after his return as president to nip in the bud an incipient communist revolution. In 1919 and 1920 the Soviet government was sending Moscow-trained agents to central Europe to start revolutions there. Bela Kun went to Budapest and succeeded in establishing a Bolshevik republic in Hungary for a very short period. Communist risings took place in various parts of Germany, including the Ruhr and Munich, and even Slovakia was greatly threatened by the contagion of Hungarian communism. Similar plans were being hatched in Bohemia with the mining towns of Kladno as its centre. But thanks to Masaryk's firm intervention the decisive battle between the democratic regime in Czechoslovakia and the communist revolutionaries movement ended with the defeat of the latter. When the communists (then left socialists) threatened the republic, Masaryk threatened the police against members of his own party, he appealed to Masaryk who, as Dr Zeman says, "took out of the drawer a popular device for dealing with a political impasse: government by civil servants".

It should be stressed, however, that it was a socialist prime minister who proposed the step and the president who stood behind him and upheld the rule of law. Jan Cerny was similarly

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moned an Tzar's recommendation from the provincial administration in Brno, where the communists were strong and he had had plenty of experience of dealing with them, and was appointed to head a government of officials. When the powerful communist faction took over the party headquarters and the printing works, Cerny sent in the police and restored the lawful socialist leadership. It was an ugly situation complicated by attempts by the communists to call a general strike and make contact with Bela Kun. But Masaryk had had no doubts about how to deal with him. Neither he nor Tuzar were prepared to sit down under their left wing.

It is interesting to contrast this situation, when the president made full use of his powers and the social democrats stood firm on the side of democracy, with those of

from the legion. When approached by the Soviet commandant, Masaryk, who knew that morale in the Legion was at that time much higher than in the Red Army, took a chance on it. In the interest of preserving good relations with the Soviet military, he calculated correctly, since in the event few legionaries went over to the communist side. When Masaryk took a decision, he did so with a quiet authority and self-assurance, which made people follow him.

In some ways Masaryk was a stranger in Prague. After his childhood and youth spent in Moravia and Vienna he found the Czech capital foreign and uncongenial. He did not have much in common with his fellow citizens there, but was determined to reform them. His puritan streak came to him not only from his American Unitarian wife but from the conditions in Moravian Slovakia where he was brought up and where the peasants often had long drinking bouts and did not show up to work for a week. And so in Prague, where people loved to drink and smoke, Masaryk opposed alcohol and tobacco and stressed the importance of work. This Moravian peasant did not care for Prague or Vienna. Prague was the home of the anti-Christ and Vienna a flighty city. That other great Moravian, Janáček, did not have much success in Prague.

Dr Zeman draws a sympathetic picture of father and son. He repeats the view that Janáček committed suicide. But the evidence of his doctor, which has recently come to light, is authentic, supports the other conjecture. Marcia Davenport too could not bring herself to believe that Jan would cheat the form of suicide he did.

Dr Zeman has performed a valuable service. He has brought out the main characteristics of the two men and the main issues which confronted them. Let us hope his book will prompt further research.

Some of Masaryk's philosophical works, which are pretty much irrelevant, but there is one subject—the importance of the concept of Humanism or the humanitarian ideal for the Czech national revival, which has a special interest for us. It is a subject which is the subject of "socialism with a human face". Antonie van den Beld's Humanism, published in the Issues in Contemporary Politics series, is a study of this key concept of Masaryk's social and political philosophy.

The author underlines the importance of two little-known facts. First, that Masaryk was one of the very first scholars to have taken seriously the philosophy of Karl Marx. When philosophers were still turning a deaf ear to Marx, Masaryk had already devoted attention to him and had already published a critique of Marxism. Next, at a time when hardly anyone outside Russia had heard of Lenin, Masaryk was already acquainted with his works. A particularly interesting section of Mr van den Beld's book is the political aspects of Humanism, where the question is posed: is revolutionary violence compatible with Humanism? Masaryk's answer is that it is not.

After the outbreak of the First World War, Masaryk had to decide whether to side for or against Austria. That is, for or against revolution. In the years 1919-20 he was also obliged as President to formulate his attitude towards the powerful up-and-coming revolutionary movement in Czechoslovakia. It is shown that this moral principle played a greater role than the more specifically moral one in Masaryk's practical considerations.

The book is lucidly written and well documented. It will be of assistance to scholars trying to understand a notion which even Czechs have to admit is hard to define or translate into philosophical terms.

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# Fame and its discontents

By Alan Frank

GILFREY SKELTON:  
Paul Hindemith  
Hppp. Gollanz & Co.

"Paul Hindemith can be placed beside Stravinsky and Schoenberg, and Stravinsky as one of the most important and influential musical figures of the present century." So reads the opening sentence of the third and last volume of the three-volume biography of Paul Hindemith by Gilfrey Skelton. The book is a masterpiece of scholarship and writing, and it is a pity that it is not more widely known. The first two volumes, published in 1970 and 1971, dealt with his early years and his rise to fame. The third volume, published in 1972, deals with his later years and his decline. The book is a masterpiece of scholarship and writing, and it is a pity that it is not more widely known.

Though we think of Hindemith primarily as a composer and conductor, he earned his living originally as a performer (violin, viola) and did not cease to play professionally for some twenty years. His first engagement took place just before the outbreak of the First World War. In 1914, he was called up to the front. He was wounded and spent some time in a hospital. After the war, he returned to his career as a composer and conductor. He was a very successful composer and conductor, and he was one of the most important musical figures of the present century.

Mr. Skelton sees the years 1919-22 as the period of his breakthrough as a composer, and he recounts the great German firm of music publishers, Schott, was anxious to publish his works. He was a very successful composer and conductor, and he was one of the most important musical figures of the present century.

The second of the book's four parts is devoted to Hindemith's increasing intimacy with the Nazi party machine. It is Mr. Skelton's phrase, and the phrase is not due to any unkind thinking on his part. The confusion lay in the Nazi officials' attitude towards Hindemith. They were not of their depth and flamboyance. But Hindemith's behaviour, too, is of interest. He remained optimistic for a long time (Skelton was optimistic) and when the break came Mr. Skelton is quite specific as to the reasons.

He was not a voluntary exile, yet the fact that he had decided to leave his home in Germany was not due to the fact that his wife was Jewish. This confession was made in fact seen to have played any part in his decision. It was financial necessity, not political conviction, that drove him in 1935 to emigrate to the United States.

So Part Three finds Hindemith in the United States, the "land of unlimited possibilities" he called it. The events of these American years (1934-47) needed chronicling and have a great bearing on the final part of the book, which shows Hindemith as a painfully divided man, often torn between his desire to return to Germany and his desire to stay in America. He was a very successful composer and conductor, and he was one of the most important musical figures of the present century.

The account of his final years makes sad reading. Despite his success, he may perhaps have had an inkling of what was to happen to his reputation. That the once provocative composer, now a figure of respectability, should be asked to leave his home in Germany was a bitter blow. He was a very successful composer and conductor, and he was one of the most important musical figures of the present century.

Such pronouncements, if they exist, have proved partly true. In 1970, Hindemith's reputation was still high. He was a very successful composer and conductor, and he was one of the most important musical figures of the present century.

Joseph Langer, one of the first great figures in the evolution of the Viennese waltz, was described by a contemporary as "the man who set the fast flying, while o-



Strauss (left), Johann Strauss and Hans Richter at a social gathering. Strauss is on the left, wearing a dark suit and a white shirt with a bow tie. Richter is on the right, wearing a dark suit and a white shirt with a bow tie. They are both looking towards the camera.

## The dance for all seasons

By Nigel Douglas

FRANZ ENDLER:  
Das Walzerbuch  
Johann Strauss: Die Wiener An-  
fänger zum Tanz.  
239pp., with 62 black-and-white  
illustrations and 51 colour, Vienna:  
Krenn and Schöner, Schöner.

MARCEL FRAU:  
Johann Strauss  
Walzergeschichte im Walzerakt.  
384pp. with 354 illustrations, 34 in  
colour. Vienna: Molden, Schöner.

Last year saw the 150th anniversary of the birth of Johann Strauss the Younger, and not unreasonably it also saw a flood of words on the subject of the waltz. In general, the waltz has been portrayed as a simple, unpretentious dance, a reflection of the Viennese people's love of life. But the waltz has also been portrayed as a complex, sophisticated dance, a reflection of the Viennese people's love of life.

Strauss continued, however, to punctuate the history of Vienna with these places for special occasions, and when the emperor decided that the old city walls should be torn down, and Vienna opened up into a modern metropolis, Strauss was there to provide the music for the occasion. He was a very successful composer and conductor, and he was one of the most important musical figures of the present century.

Joseph Langer, one of the first great figures in the evolution of the Viennese waltz, was described by a contemporary as "the man who set the fast flying, while o-

mond to steal into the eye" — and therein lies, to my mind, the essence of the matter. The famous quality of the Viennese goes hand-in-hand with an equally essential quality — their great sense of humour. It is this sense of humour that makes the waltz what it is. It is a dance that is both simple and sophisticated, both unpretentious and sophisticated. It is a dance that is both a reflection of the Viennese people's love of life and a reflection of the Viennese people's love of life.

Political winds in that part of the world blow hard from a confusion of number of quarters, and, as Dr. Strauss was about to be elected to the office of Mayor of Vienna, he was faced with the task of providing music for the occasion. He was a very successful composer and conductor, and he was one of the most important musical figures of the present century.

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trien culture. With the treaty of 1955, the occupying powers left; and the government could build its own cultural policy out of fear of Soviet opposition. Austrian society was radically altered. The last remnants of the Habsburg monarchy, which had supported the arts with its own strength and resources, were destroyed by Hitler. It was the substantial and generally well-to-do Jewish public that bought contemporary literature and went to new plays. The aristocracy had already lost its power and wealth after the First World War. However, the Iron Curtain now separated the little republic from the so-called "successor states": Hungary, Czechoslovakia, Yugoslavia, a part of Poland and Romania. Between the years 1945 and 1955, the considerable German-speaking community that read literature, perished and newspapers and had never lost contact with Austria. It was only after the Second World War that these links were broken. Even though publishing houses in Germany and Switzerland intensified, so that books by Austrian writers gained wider distribution, the literary landscape had, socially and geographically, nevertheless undergone a profound transformation.

After the Second World War the commercial base for literature was extremely narrow. As the society which had consumed literature and had privately supported authors no longer existed, the only patrons of the arts were the state and public libraries. What was left was a small, but not insignificant, group of writers who had been part of the pre-war literary scene. They were a group of writers who had been part of the pre-war literary scene. They were a group of writers who had been part of the pre-war literary scene.

There was however one exception: the state theatres. In the case of the State Opera, the Volksoper, the Burgtheater and the Akademie der Musik, the state policy was to support the arts. It was a policy that was to support the arts. It was a policy that was to support the arts. It was a policy that was to support the arts.

The year 1945 brought a period of democratic continuity for Aus-

## New patrons for old

By Wolfgang Kraus

and material livelihood was diversified, giving him and his work a relatively large number of options. As far as the state, the SPO government has raised subsidies — not substantially but at any rate appreciably. There are now twelve national bursaries: the authors, selected by jury on the basis of submitted work, receive 5,000 schillings a month for a year. There are in addition three annual literary prizes, a wealth of smaller grants — a particularly important feature — the bursaries and prizes of the various provinces.

As Austria is a federal state, there are nine provincial governments with their own cultural sections, each with prizes and funds at its disposal. They also subsidize a number of yearbooks and periodicals, which themselves provide authors with in some cases lucrative opportunities for publication. With skillful management a writer with any real talent can live off grants for several years. Added to this, the national and provincial governments are prepared to support maiden publications by young writers in a number of Austrian publishing houses, whether by direct subsidy or guaranteed sales. This gives a gifted newcomer a real chance of getting on his feet.

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also chess provincial themes. This does not mean a flood of rustic idylls: on the contrary, the head-ling is sharply critical, as the case of such "provincials" as Hendle, Bernhard Bauer and Franz Innerhofer shows.

Astonishingly enough the little town of Graz, one of the most conservative in Austria, has become a fascinating arena for avant-garde and critical writing. The Forum Stadtpark and its periodical monographs (both supported by state and province) serve as a rallying-point for authors of both young and middle generations. Not long ago a further group was founded, the Grazer Autorenversammlung, which also includes several Viennese, such as H. C. Artmann, Ernst Jandl and Friederike Mayrhofer. Literary traffic is no longer flowing only on a way towards the capital but to the smaller towns and into the country. The rural population is in the throes of intellectualization, and this is where reserves of new talent are now to be found.

There has never been much public discussion of cultural matters in Austria. Culture was more a way of life: something so natural that it was never the subject of debate. The alien of letters, the painter, the composer, the actor, the musician, the conductor were, from the day of the Habsburgs onwards, an exceptional class of people: respected, admired, but hardly seen in political terms. On the contrary, anyone who agitated too openly on the political stage and domineered with their readers, colleagues and critics. As such organizations elated writers from abroad, meetings often have a cosmopolitan flavour. Foreign international links are also the brief of the nine state-run cultural institutes in London, Paris, Rome, New York, Leningrad, Cairo, Tehran, Warsaw, Zagreb — which invite Austrian writers and introduce them to foreign audiences, primarily in universities. These both cultural and provincial governments alike — the latter under the control of a variety of parties — can be said to have performed their roles as patrons of literature with some degree of success.

The Austrian author is in any case not too badly off, financially, as his market embraces the whole German-speaking readership of Western Europe. A great many Austrian writers are well and widely known far beyond the borders of the Federal Republic and Switzerland: figures such as Peter Handke, Thomas Bernhard and Wolfgang Bauer, among the younger generation; Egon Friedl and Friedrich Schlegel, among the older. There is no longer living, Helmut von Doderer and Ingeborg Bachmann. That many have chosen to live abroad should come as no surprise in a free society — there are parallels with England and Ireland, many of whose writers have spent decades away from their native lands. Some who emigrated because of Hitler have not returned: Elias Canetti, Menes Sperber, Erich Fried and Jokev Lind, the academics Ernst Gotsch and Karl Popper, and the dramatist Martin Walser, to name but a few. Best-selling writers such as Johannes Mario Simmel and Hans Hahn, neo-fascist writers such as Friedrich Hackner and Robert Jungk, also live abroad.

Needless to say Austria too has said goodbye to the days when an author knew exactly what public he was writing for. The Austrian writer today has no more than half an eye on the audience to his own country; he also looks to Switzerland and, especially, Germany. If high sales are his aim, when one considers how successful Austrian writers have been in these countries, he has to admit that it is no handicap for an author to be born in Austria.

The literary scene of Austria has two main parts, each alphabetically arranged: a provincial section (entirely new), with some 1,000 entries on historical figures from the thirteenth century to the twentieth, and a metropolitan section, comprising nearly 5,000 entries derived from Gronow's work of which about 75 per cent are fully revised and updated. Assembling the book is a detailed map of Vienna.

## WHAT'S ON IN AUSTRIA

FESTIVALS  
Salzburg City.  
May 22-Aug 30, Salzburg Festival.  
Vienna.  
May 22-Aug 30, Vienna Festival.  
Summer Programme and June-Beg. Aug. Carinthia.

July 5-Aug 20, Ossiacher See, Carinthia Summer Festival.  
Upper Austria.  
July 16-Aug 2, Bad Ischl, "Operette weeks".  
Sept 4-25, Linz, Bruckner Festival, Vorarlberg.

July 22-Aug 22, "Bjergz" Festival, Vorarlberg.

CONCERTS  
Salzburg City.  
June 1-18, Works by Mozart, Rossini and others, Salzburg Festival.

June 15-22, 24, 26, 28, Castle Concerts—Mozart and Beethoven.  
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**By Norman Stone**

der Zwischenraum. Oziarralchische  
dschaft; Kunst und Kultur.

· **By Neil McInnes**

his showing, at least, they have come up with an extraordinarily large number of ultra-rightists who did not lack perceptiveness and sympathy. The answer is: "It can't happen here." The doctrine of convergence was rejected with scorn. Moscow's favourite dialectic, the thesis of the "transitional" quillizer: what was good in the capitalist system was good in the socialist; in its wake the scientific technological revolution brought forth new powers, not only as a trade, only advantages to the East." As Melmer says of Soviet strictness on the New Left's relaxed morality, you would think the sexual drive existed only outside the Soviet Union.

One is reminded of the French aristocrats who analysed so brilliantly the ideas that were to fire the French Revolution, before retiring to a sound night's sleep. They made much, said Carlyle, of books and of the "new ideas" that were bound in their skulls. Autopsy analysis has often been combined with a complacent "It can't happen here".

If the Soviet leaders are really satisfied with this published conclusion (I they had arrived at a more disturbing one, they would hardly have published it), Khrushchev is, accordingly, he has a chapter called "Is the Soviet Union really immune?" It contains much interesting information, gathered at first but it is not very convincing as argument. His method is to identify the "causes" of the New Left in our societies and then to show that similar causes are at work in the Soviet Union. He points to lists are earlier maturity of the youth, more leisure, urbanization, a consumer society, alienation, localism, family break-ups, the feminization of education, an increased interest in sex, alcoholism, "hot male", and crime.

Now one must have serious doubts about a quest for the etiology of political views, as though they were so many diseases, and even more serious doubts about the possibility of a psychological phenomenon that could be as well be merely con-

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masses are a danger that may lie just around the next corner.

On ailments such as the New Left.

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2013-05-05

**Salzburg, Ernest-Thun-Strasse 1**











# A terrible exactness

**By George Steiner**

HOLZNER, GRUBER,  
*Musikgeschichte*  
*Österreichs*  
 MOSER  
 MUSIKHISTORISCHES  
 ZEITWORTER















# Tradition and experiment

By Rex Last

JETTA SCHÜTTING:  
Lichtungen  
76pp. Salzburg: Otto Müller. Sch 126.

CHRISTINE BUSTA:  
Salzgärten  
92pp. Salzburg: Otto Müller. Sch 126.

N. C. ARTMANN:  
Aus meiner Botanikstrommel  
95pp. Salzburg: Residenz. Sch 138.

Gedichte über die Liebe und über  
die Lasterhaftigkeit  
190pp. Frankfurt: Suhrkamp.  
JMT 680.

The German muse, it seems, has always been struggling to escape from the lengthy shadows cast by historical events or great figures—from the impact of the French Revolution, Goethe and Nietzsche to the two world wars and the Nazi era in more recent history; but not so the Austrian. This landlocked country has no more cultural oxen to its larger neighbour in the north: it enjoys a strong, distinctive poetic tradition, with historical roots in imperial elegance, sophistication and the Catholic religion, with a leaning—like that of the not just of Jewish cultural influences; and its geographical ties reach out more strongly to the lands in the east than to either France or England. Nor has Austria had to shake itself free from the burden of a recent historical guilt on which both Germans still compulsively brood.

In its poetry, as in its cultural life of large, Austria presents a picture of the greatest contrasts, where within a severely conservative and traditional environment, avant-garde poetry flourishes as nowhere else, and there is a surprising sense of unity in the artistic movements in contrast to Germany, practicing "wider" and "generations" came together after the war in a collaborative effort to rebuild Austrian literature; and such friction as exists is between them and the non-playing capitalists of the literary establishment. The Graz quarterly *manuskripte*, devoted to the printing of previously unpublished graphical and literary work of an experimental nature, cheerfully set about the Austrian PEN Club a little while back, claiming that it consisted simply of a few individuals prominent in other spheres, "a couple of 'wings' and a handful of university professors. Most of them have rank, few have a name". And with equal cheerfulness it printed a "duo" rejoinder in the next issue from a "legal representative of the offended parties."

In such an environment it is not surprising that the widest range of poetic talents can and does flourish, for that their various voices are neither prohibited nor merely national in impact. At one end of the scale stands a trio of religious women writing more or less within the traditional mould of the confessional lyric, after the pattern set by Ingaborg Bachmann and Paul Celan (the metaphysical poets); and, at the other, experimental and

political end of the scale, a cluster of poets, some belonging to the so-called Wiener Gruppe, whose gifts are by no means wholly whimsical or insubstantial.

The least important of the traditionalists under consideration is Jetta Schütting; her poems pour forth a slow-motion caustic of verbiage, of poetry trying hard not to be too poetic. Her periphrastics through the clutter of her mind have been dignified with the title "surreal" but deserve rather to be dubbed arbitrary and contrived, needing to be pruned, as in these lines from *Lichtungen*, of a surfeit of roses:

eine Rose als Geisel einführen  
den Rosendunst livo übertragen  
auf den Tisch des Abendmahls  
das Abendmahl malen  
flir jede vom Reif verschleierte Rose  
schon... an die Wand stellen

to take away a rose as a hostage/  
broadcast the scent of a rose live/  
paint the Last Supper on the Last  
Supper table/for every rose harmed  
by frost ten... to be put against  
the wall).

While Schütting is a traditionalist to some degree, masquerading as an experimentalist, Christine Busta strikes as honest, middle-of-the-road note in Salzburg with her conception of poetry as

Leben, in Bernsteins geborgten,  
begabten...  
(Life, caught in amber, buried there.)  
Here is a gentle, unassuming, melancholy voice which fuses external observation with inner contemplation into lines, which, although on occasion trite, frequently achieve great power.

Melue Vögel sind fort,  
ich weils nicht, wo sie jetzt  
singen.

Ein Windstoss bin ich geworden.  
Manchmal ist der Schweiß  
und erfüllt mich ein Wollchen.  
Vadesseheite suchte mich heim,  
sie wickelt mich... als...  
sie wickelt mich... als...  
generations came together after the war in a collaborative effort to rebuild Austrian literature; and such friction as exists is between them and the non-playing capitalists of the literary establishment.

My birds have flown, I know not  
where they are singing now, I  
have become a nest for the wind,  
often the snow nests/and  
fuels me for a while/Desertion  
seeks me out, it will never desert  
me now.)

In her still, unassuming landscapes  
there is little consolation and religious sentiment, when they  
obtrude, represent a challenge  
rather than a source of strength or  
comfort:

Herr, ich kaon nicht mehr beten!  
Ich bin müde vom Blend des  
vorn Leiden der Kreatur.  
Dolne Schöpfung ist herrlich,  
aber übermügend.

(Lord, I can pray no more/I am  
tired of the wretchedness of man,  
of creature suffering/Thy creation  
is splendid, but pitiless.)

The sharp and cold note in the  
title of *Salzgärten* (Saltgates)—her  
latest collection, is matched by the  
abill, lonely speech of the poet-  
ess. In Christine Busta's  
*Pfannschmelze* (1962), Lavant, who  
has the securest reputation of  
those poets, is also seeking to come  
to terms with the anguish of ex-  
istence; for her, as for Busta,  
"Harbst ist nicht eusson, Harbst ist

Autumn is not without, but within.)  
She seems strongly numbed by  
life; is strongly drawn to the  
earth; but it receives her almost as  
a stranger.

More adventurous than Busta in  
her use of language, Lavant trans-  
lates the observed world into a  
sphere of private imaginings, a  
self-contained metaphorical super-  
structure with a highly derivative  
ring, so self-indulgent that the  
reader is left to stand on the out-  
side looking in.

The experimentalists and politi-  
cal poets are in pursuit of totally  
different goals. Ernst Jandl has  
stuffed his poetic quiver with all  
manner of exotic projectiles, seek-  
ing to present, in his words,  
"poems that don't leave the reader

in wit and human sympathy that  
runs throughout his work. As well  
as exploiting "concrete" tech-  
niques always a disappointing array  
of poetry, and Jandl's essays are no  
exception to this rule, he demon-  
strates his indebtedness to Dada  
and Surrealism by forcing the  
hackneyed word or form to  
assume, spontaneously, as it were,  
new life by emerging unexpectedly  
in a different light. Sonett 2,  
for example, consists like all Jandl's  
sonnets of two voices of quatrains  
and tercets, each line containing  
the one word "sonett", which the  
reader suddenly recognizes as an  
empty "so nett" (so neat, nice or  
pretty). Equally, Jandl crosses the  
conventional language barriers with  
more profound in aspiration  
than to evoke amusement, as in his  
Brazilian enlypso from *Laut und  
Leise*:

Ich war nie yet  
in brasilien  
noch brasilien  
wollt ich laik du go  
wer de wimen  
err so onder  
so quelt under  
denn andario

(In parenthesis: the poet expresses  
a desire to go to Brazil where the  
woman are quite different from  
anywhere else.)

Jandl sets his poetic sights rel-  
atively low, concentrating on the  
medium rather than the message,  
and in this he is matched by Hans  
Cori Artmann, the lesser extra-  
ordinary of contemporary Austrian  
poetry. He has a large range, from  
uplifted ballade and love poems  
dripping with sentimentality at one  
extreme, to dialect verse and what  
appears at first sight to be deep  
"incursions into the surreal at the  
other. True, he is indebted to the  
Dadaists and especially to Hans  
Arp, but he is not much of a  
card-carrying Surrealist as a pick-  
up of uncoloured trifles; in *The  
Best of H. C. Artmann* (Frankfurt,  
1970) he records that he has des-  
perately by reading Linneus's  
private diary of a visit to Lap-  
land, in which the scientist jotted  
down all manner of "mini-observa-  
tions", spontaneous fragments of  
experience, which loom large for  
an instant of time, only in yield  
place to the succeeding impres-  
sion.

My idios of landscape is the gross  
hummock I stumble over, the  
smell of a street at twelve noon  
on the dot and not a moment  
later, the singing of the electric  
saw as I sit behind the dusty  
blinds of a hotel room—or to  
relieve myself of the voters of an  
excess of heat in the green lit-  
tleness of the rank clinging-nettle  
woods.

Like Jandl, Artmann is fascinated  
by the power of the word; for  
him, words have "a certain magne-  
tic mass" and are "sexual", relat-  
ing to one another in such a way  
as to generate new forms, either in  
love or lust. Artmann coyly  
describes himself as a "word-  
player" who shows his customers  
the bed and leaves them to cavort  
there as they will. His facility with  
language is by no means arbitrary;  
as his almost uncannily brilliant  
renditions of Lear (*Edward Lear's  
Nonsense Verse*; Frankfurt, 1964),  
with whom he has many affinities,  
demonstrate the following relates  
the plight of the old man with a  
bird sanctuary for a beard).

Gegengist is more interesting  
in tone than his previous work:  
"Meine Muse hat Kauru" (My  
muse has story edges) is the title  
of one section, and the message of  
the whole confirms this view. He  
tells him, life is a cruel mis-  
take, always snatching defeat from  
the jaws of victory when the elusive  
objective seems just within reach.  
But he is so pesavie pessimist in  
the long closing section he says  
the motion that language was born  
to communicate; and this con-  
fession, shared by Jandl and Artmann,  
underlines the strange but by no  
means unwelcome fact that in ap-  
proach to at least it is the expansive-  
ness who have attracted a large  
and growing audience, while the  
more conventional lyricist is be-  
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Like Beckert in the *Brightness*,  
this is not little startling, but in  
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the plight of the old man with a  
bird sanctuary for a beard).

Ein Herr ohn Brille mit blau  
riof "Tenfell" air blühn  
ein Nachtulenpüchchen, ein  
ein Luhn und fünf Lerchen  
beulsten ganz froh

Artmann always presents  
"moving" target—in both  
of the world, when the ball-  
mood is upon him, he can let  
genuine emotional chords, as in  
charming poems of *Laut und  
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Antonina from Gailitz (who is  
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in this gentle eubade:  
als die dunkle nacht  
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nied der frühe hahn  
wie ich dich zühne den tag  
als ich dich zühne den tag  
melancholisch mich zühne  
fingst ich: wie kann es sein,  
wie kommt es, dass nun schon  
so der teu glänzt  
und ist doch die sonne  
noch brustvoll hinter den bergen?

(When the dark night/dawn  
like foam into the garden  
the early cock/greened the day  
a red tongue, when I opened my  
eyes again, turned towards a  
girl, I asked: how can it be,  
is it that even now the dawn glim-  
somed yet the sun is still  
down behind the mountains?)

Artmann's charm lies in his lit-  
tle vorlet, capturing the un-  
likely more for the brilliant array  
of images of various turns of phrase  
than for any total vision the night  
emerge.

Erich Fried, on the other hand,  
although equally on experiment  
with language, is concerned  
to write poems with a message, one  
that argues a point, but at the same  
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humanity rather than dilem-  
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a striking economy of style, as in his  
superb "miniatures in Gogol's  
(Andante), his latest collection  
(TLS, October 4, 1974).

Fried is no dogmatist—he is  
1974 collection *Hörs, Israel* (New  
O Israel) the Jew castigates anti-  
semita on both sides with an  
vehemence—and for all his pro-  
fession with politics he is a  
lost analysis a poet concerned with  
his craft, of which he is a brilliant  
exponent, as his translations of  
Shakespeare—without exception  
the finest in the German language—  
demonstrate.

Gegengist is more interesting  
in tone than his previous work:  
"Meine Muse hat Kauru" (My  
muse has story edges) is the title  
of one section, and the message of  
the whole confirms this view. He  
tells him, life is a cruel mis-  
take, always snatching defeat from  
the jaws of victory when the elusive  
objective seems just within reach.  
But he is so pesavie pessimist in  
the long closing section he says  
the motion that language was born  
to communicate; and this con-  
fession, shared by Jandl and Artmann,  
underlines the strange but by no  
means unwelcome fact that in ap-  
proach to at least it is the expansive-  
ness who have attracted a large  
and growing audience, while the  
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(Andante), his latest collection  
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Vienna is an important place on the  
"book map", a good address for the  
book industry and of course  
the number one address in Austria,  
even among publishers, since  
publishing capacity in Graz, Salz-  
burg and Innsbruck is relatively  
small. It has to be said, however,  
that the import of books into Aus-  
tria is ever increasing, while the  
export trade is steadily decreasing.  
In 1964 the index of exported  
books was 5 per cent higher than  
the index of imported ones. Ten  
years later it stood at two books  
exported for every three imported.  
Nevertheless, Vienna continues to  
hold its own surprisingly well in the  
book market, as well as in the  
active literary publishing house,  
controlled by the concentration of  
Germany's giant publishing  
houses. The foreign trade balance  
is a significant part of the total  
publishing business, and the world  
paper crisis in 1974 was waoatered  
eased by Austria's large-scale  
producers. The Salz-Überreuter  
combine, for example, which is re-  
sponsible today for 45 per cent of  
Austria's book exports, installed at  
the peak of the paper shortage a  
"Cameo" machine, which is only  
the second one in Europe, the first  
installation being with Mondadori.  
This prints and binds 30,000 books  
a day and has been in full produc-  
tion since 1975.

Nevertheless, despite its econo-  
mic success Vienna is not a "city  
at books" like Leipzig or Frank-  
furt, nor a literary centre, a place  
where a young author can hope to  
find the right publisher, or where  
he can go to the next  
street where he wants a new one.  
The days of meeting financially  
powerful Vienna publishers in a  
coffee-house are gone forever. The  
publishers are either out hunting  
the Anglo-American world for best-  
seller rights with the aid of scouts,  
or doing their publishing business  
as a sideline to other undertakings  
in state, community, union, church,  
party organizations. Many of  
these publishing publishers are not  
prepared to put private capital at  
risk, and are rather cautious func-

tionaries, especially where the pub-  
lishing might involve something  
experimental or radically critical of  
society. They also show no desire to  
cover their expenses, notably any  
editions of less than 2,000 copies.  
Poetry is therefore increasingly  
forced to appear in magazines or  
anthologies, or must be handled by  
small publishers. Austria's most  
active literary publishing house, the  
Residenz Verlag of Salzburg, has  
the copyright for some of Peter  
Handke's and Thomas Bernhard's  
works. It was able to establish itself  
as the publisher of Austrian litera-  
ture during a spell of inattention  
by their competitors in West Ger-  
many.

All new work that came out after  
the war was almost without excep-  
tion published in West Germany—  
Heinrich von Doderer (Biederstein,  
Munich), Albert Paris-Güttersloh,  
and Ingeborg Bachmann (both by  
Piper in Munich), as well as almost  
everything from the Wiener Gruppe  
(Hans Carl Artmann, Friedrich  
Achleitner, Konrad Bayer, Gerhard  
Rühm, and Oswald Wiener), and  
from the Graz group (Friedrich  
Stedter, whose members are now in  
their mid-thirties: Wolfgang Bauer,  
Peter Handke, Barbara Frischmuth,  
Gerhard Roth, and Helmut Eisendle).  
The prose writer George Salko was  
published by the Swiss firm, Ben-  
ziger. Among those to go to Luch-  
terhand, now in Darmstadt, were  
Friedrich Jendl, Michael Schorsch,  
and Holmar Zenker. The largest Ger-  
man publisher, Suhrkamp in Frank-  
furt, is at the same time Austria's  
largest. They publish many Austrian  
writers from Paul Celan to Friede-  
rike Mayrhofer and Thomas Bern-  
hard. Hanser of Munich publishes  
Elias Canetti.

Hugo von Hofmannsthal, Rehr

## Country girls

By John Neves

ERFRIEDE JELINEK:  
Die Liebesbrüchigen  
120pp. Hamburg: Rowohlt. DM12.

Erfriede Jelinek's new novel is  
bound to seem of first sight to  
represent a step backwards in liter-  
ary technique. Having proved her-  
self a master of the art of montage  
in *Wir sind Lockvogel*, *Body and  
Michael*, she now casts all this  
aside to tell a simple story of a  
country folk in conventional time  
sequence, using her characteristic  
technical innovations for purely  
decorative purposes.

Unfortunately, Erfriede Jelinek  
makes the mistake of thinking that  
the picture of social motivation she  
sketches will gain in strength if  
she continually reminds the  
reader of her aims in painting it.  
(This is only true in so far as she  
criticizes her artistic intention from  
time to time.) In general, the  
social criticism is laid on so thick  
that it is hard to take it as a  
realistic analysis of a specific class  
of Austrian society. Her hatred of  
cultural norms in the countryside  
burns so fiercely that she treats  
her humble heroines with utter  
contempt. Nor does she offer any  
solution to their problems, ranging  
from the exclusion of any ex-  
perience of free will. Thus both are  
hard work outside the home as a  
silly, both look for their salva-

tion to the possibility of starting a  
family and expending their mate-  
rial wealth, having once encoun-  
tered love—wherever that may be.

A good deal of the book's heavy  
satire hinges on the impossibility  
of finding love in a life whose  
contours are entirely dictated by  
socio-economic and mass communi-  
cation conventions. It is the event  
the "girl lovers" of the title  
force their opposite numbers to  
marry them by willfully brought-on  
provocations, this being the "nor-  
mal" thing to do in their circum-  
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## The Viennese imprint

By Hans Haider

Marie Rilke, Arthur Schnitzler, Karl  
Schönher, Georg Trakl, Franz  
Werfel, Joseph Roth, Robert Musil  
they all had German publishers  
in their time. There were of  
course periodical attempts to bring  
the Austrian back home. This  
ended in 1938, when the great  
exodus from Vienna began. Not  
only authors, but also all the pub-  
lishing personalities with their  
copyrights, were forced into exile.

The most prominent publisher in  
the years between the wars, Paul  
Zsolnay, a former property  
owner, went to London. In 1943 he  
founded the house which now bears  
his name because Franz Werfel gave  
him the chance to print *Verdi*,  
*Romans einer Oper*, which sold some  
250,000 copies. The elegant, sharp-  
tongued dozen, who died in 1964,  
published such authors as Sholem  
Asch, Max Brod, Pearl S. Buck,  
Egonm. Colerus, Colette, A. J. Cron-  
in, Franz Thierdor Czekor, Theo-  
dora Dreiser, Koelmin Edschmid,  
John Galsworthy, Egon Schinner,  
Hansel Mann, Felix Salten, Eduard  
Stucken, Franz Thilma, H. G. Wells,  
and again and again Franz Werfel.

Europeaverlag scored a notable  
success in bringing home Manes  
Sperber, the Austrian novelist and  
essayist who lived in Paris and won  
the Büchner Prize in 1975. This  
"exile publishing house" which was  
established in Zurich during the war  
by the philanthropist Emil Oprecht,  
now belongs to the Austrian Trade  
Union Federation.

The dominating publishing per-  
sonality in Austria in the past thirty  
years has been Fritz Molden.  
Originally in the Austrian Ras-  
senschaft, he took over his father's  
newspaper, *Die Presse*, after the war,  
only to leave the newspaper busi-  
ness to set up a new pub-  
lishing house in 1964. He had  
no intention of seeking to the  
literary or ideological tradition, but  
in line with his market-oriented  
strategy, he wanted to manoeuvre  
into the German market with non-  
fiction books, especially from the  
Anglo-Saxon world, and above all  
to publish and give generous terms  
to Austrian authors.

He did not have much luck with  
the established writers. But he  
broke into the German bestseller  
business by securing the German  
copyright for the memoirs of Stalin's  
daughter, Svetlana. With the slogan  
"We pay as much as the Germans"  
Fritz Molden was able to secure the  
rights for Mario Puzo's *The God-  
father*, Robin Moore's *The Green  
Berets*, and Hilgard Knopf's *Der  
geschenkte Gaul* (*The Gift Horse*).  
(With a total publication of two  
million, of which 800,000 copies  
from Molden's original edition, *Der  
geschenkte Gaul* is the most suc-  
cessful book by a German author  
since the end of the Second World  
War.) Fritz Molden also published a  
critic of Tito, Milovan Djilas, the  
Czech opposition leaders Mila-  
n Kundera, Ladislav Munko, Ota Sil-  
sian, and Antonia Liebn, and the Rus-  
sian, Sakharov, which excited the  
attention of newspapers in the  
Eastern bloc. It was frequently  
pointed out that he was the son-in-  
law of Allen Dulles, former head  
of the CIA.

Adopting a generous advertising  
budget and with the help of a sub-  
sidiary in Munich, Molden managed  
to gain a foothold in the West  
German market such as no other

Austrian has been able to do since.  
Today, this Munich subsidiary al-  
ready has 80 per cent of the total  
sales, issuing forty to fifty different  
books a year. Fritz Molden is often  
criticized on account of his enthu-  
siastic involvement in politics, as in  
commissioning a book about the  
massacre at the Munich Olympic  
Games (Gerhard Eisenkolb's *Mün-  
chen Schalom*), as well as a novel  
about Ulrike Meinhof, *Die Geisnau*,  
written by her ex-husband Klaus  
Kainer. "That's certainly sum-  
pling, when I can make money with  
Ulrike," Rühl said at a presenta-  
tion of his book in the press. "With  
it the twins are getting piano  
lessons."

Seasonal bestsellers are how-  
ever not the backbone of Austria's  
book business, which is school  
books. Political groups are also  
very active publishers. The con-  
servative parliamentary party relies  
around the Österreichische Bundes-  
verlag, property of the Republic of  
Austria—which is traditionally run  
by "black" officials (members of the  
Österreichische Volkspartei) and  
managers. The Social Demo-  
crats run the publishing house that  
is owned by the city of Vienna, Ver-  
lag für Jugend und Volk, which  
was established after the collapse  
of the monarchy in order to ensure  
the social-democratic school reforms  
with the aid of the proper books.

Both of the largest political par-  
ties carry on their school-book busi-  
ness with an unconcealed intent to  
exercise some sort of ideological in-  
fluence. This has become com-  
pletely blatant in the last two years  
with the new law that allows every  
pupil to receive his books free from  
the state. Teachers hand out vouch-  
ers at the beginning of the school  
year (September) which can be  
exchanged in a bookshop.

The two large party publishing  
houses also compete keenly in the  
market for children's books, but  
have a very potent rival in the com-  
bine Salz Oberreuter, so these  
committed giants hardly ever illu-  
minate politics into their children's  
books. This series of booklets about  
literature and art, *Protokolle* from  
Jugend und Volk, are the only ones  
to have achieved importance in this  
field. They appear twice a year and  
in the ten years of their publica-  
tion have grown to a complete  
documentation of Austria's events.

Besides leaving school and young  
people's books, book clubs have the  
effect of bringing about an over-  
increasing uniformity in readers'  
interests. Out of every hundred  
books sold, fifty are marketed  
through book clubs, and the propor-  
tion is even higher outside thickly  
populated areas where there are no  
bookshops.

Austria's largest book club,  
Donauland, is connected with Ger-  
many's largest book company, the  
Bertelsmann group. They offer a  
special Austrian programme. In the  
past year, the best-selling books  
have been Solzhenitsyn's *Gulag  
Archipelago* and *Der Stoff*, aus dem  
die Träume sind by Johannes Mario  
Simmel, who now lives in Monte  
Carlo. Times and time again, the  
Buchgemeinschaft Donauland has  
produced literary surprises. For  
instance, they printed a licensed  
edition—Rowohlt has the copyright  
of Robert Musil's *Der Mann ohne  
Gegenstand*. And, after roughly  
10,000 copies, a success that rates

as sensational on the small Austrian  
market.

Of course it is not the number  
of books sold that constitutes  
Austria's success on the inter-  
national book market. Quality not  
quantity is perhaps the best bet  
for small countries. It is always  
the design of Austrian books that  
wins approval at international  
exhibitions.

The most thriving exports beyond  
the German-speaking borders are  
art and science books. Springer is  
the leading science publisher; it  
was established in 1924 as a branch  
of a Heidelberg company in  
Vienna and has no connection  
whatsoever with the West German  
newspaper publisher Axel Springer.  
A subsidiary in New York and a  
branch office in Tokyo are res-  
ponsible for selling up to 30 per  
cent of the English-language edi-  
tions. Seventy per cent of the  
production—roughly 1,000 books  
since the







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Doncaster Metropolitan  
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To be responsible for the efficient management of this full-time purpose-built branch, 2,800 square feet, opened September, 1974, in the centre of a large suburban estate, with monthly issues averaging 11,000. Duties include the supervision of clerical staff, control and exploitation of the stock, and local aspects of promotion of use. Applicants should be chartered librarians. A casual user but allowance is payable. Assistance with housing and removal expenses, in appropriate cases.

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London Borough of Tower Hamlets

## Civil Aviation Authority

## Librarians

Applications are invited for the following vacancies:

Librarian, Air Traffic Control Evaluation Unit,  
Bournemouth (Hurn) Airport

The Librarian will be responsible for a small library containing books, technical reports, periodicals, maps, charts and computer documentation and with the aid of one clerk will provide service to the ATCU and two other local units.

Cataloguer, Bibliographical Services Section,  
Central Library, Central London

The main duties are book ordering, cataloguing and classification by UQC, and compilation of bibliographies.

Assistant Librarian, Reader Services Section,  
Central Library, Central London

The duties of this post include assisting on the Information Desk (answering enquiries and helping visitors), scanning periodicals, abstracting, literature searching and assisting in the ordering, maintenance and distribution of CAA and government publications.

Candidates must have a Professional Qualification in Librarianship together with at least 2 years' professional experience. These posts are full-time Assistant Librarian and starting salaries will be between £3,850 and £4,085, according to qualifications, age and experience, on a scale relating to £3,990. All three posts attract a pay supplement of £33.20 per annum and for the two Central London posts an Inner London Weighting allowance of £4.00 per annum is payable. Conditions of service include contributory pension scheme, sick pay and four weeks annual leave.

If you are interested in an application form, stating the position in which you are interested, write to:

**Mr A. J. E. E. Smith,**  
Civil Aviation Authority  
Personnel Branch, Room 458,  
Aviation House, 729 Kingsway,  
London WC2B 6RN.  
Telephone: 01-495 0924 Ext. 357

The closing date for completed application forms is 28th June 1976.

Cumbria  
Education

## School Librarian

£2,922 to £3,282

## Penrith

Cumbria County Council invites applications from men and women who are suitably qualified librarians for the above post in a small market town on the eastern edge of the Lake District.

The school library serves the two comprehensive schools of Tyndale and Ullswater, with a total population of 1,800 pupils.

The post offers an opportunity for a young, enthusiastic librarian interested in school library work. Further details and application forms returnable by 28 June, from the Headmistress, Tyndale School, Penrith, Cumbria, Telephone Penrith 4181.

Nottinghamshire  
County Council  
Education DepartmentASSISTANT  
LIBRARIAN

A Qualified Librarian (male or female) is required for this post at the Carlton La Willow Comprehensive School, Wood Lane, Gedling, Nottingham, NG4 4AA. Salary will be within the Librarians' Scale £2,922-£4,085.

Successful candidates will be given, with the necessary training, the opportunity to work in accordance with the Authority's scheme.

For further details write to the Assistant County Librarian, Education Library Service, County Library, County Hall, West Bridgford, Nottingham, NG2 7BQ, or telephone Nottingham 0302 428222.

Applications (no form), including the names and addresses of three referees, should be sent direct to the Headmaster of the school. Closing date 28 June 1976.

SCOTTISH RECORD OFFICE  
Research Assistant

for duties which include supervising the historical search rooms, dealing with enquiries and photocopying, labelling and indexing historical collections, preparing maps and plans and other legal records, and assisting with exhibitions of documents and public lectures.

Candidates must have a degree or equivalent qualification, preferably in history, together with a good command of Latin and a knowledge of Scottish history. Knowledge of Scots Law advantageous.

**SALARY:** as RA 1, £3,850-£4,785 or RA 2, £2,480-£3,840. Level of appointment and starting salary according to age, qualifications and experience. Non-contributory pension scheme.

For further details and an application form (to be returned by 2 July 1976) write to Civil Service Commission, Alencon Link, Basingstoke, Hants. RG21 1UB, or telephone Basingstoke (0256) 68551 (answering service operates outside office hours) or London 01-839 1982 (24-hour answering service). Please quote ref. G(23)392.

OXFORD  
POLYTECHNICAssistant  
Librarian

required with special responsibility for periodicals. Candidates should at least have passed examinations leading to chartered status, degree or an advanced diploma in librarianship. Salary in Librarians' scale £2,127-£3,282 (not less than £2,922 for a chartered librarian).

Further details and application forms available from the Librarian, Oxford Polytechnic, Oxford OX3 0BP. Closing date 21st June, 1976.

UNIVERSITY  
OF YORKASSISTANT  
ARCHIVIST

Applications are invited for the post of Assistant Archivist in the Department of History, University of York. The post holder will be responsible for the day-to-day running of the department's archival collections, including the processing, accessioning, and description of incoming material, and the maintenance of the department's archival collections.

Salary within the scale £2,760 to £3,850 or £3,174 to £4,110, depending on qualifications, age and experience. Four copies of application, naming three referees, should be sent by Friday, 25 June 1976 to the Librarian, University of York, Heslington, York YO1 5DD, from whom further details may be obtained. Please quote reference number 5/800.

Cumbria  
EducationOrganiser of  
Library Services

Chartered Librarian required to be one of three Organisers of Library Services in Inner London Schools. Salary Scale: £5,911-£5,466 (inclusive of London Weighting).

Details and application forms from the Education Officer, 30/30/1/1 Addison Street Annex, The County Hall, London SE1 7PB. Forms to be returned by Friday 25 June 1976.

Going  
on  
holiday?

To ensure that you continue to receive your TLS while on holiday, please inform:

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## CLASSIFIED ADVERTISEMENTS

Assistant  
Librarian

£2,745-£3,186

Applications are invited from men or women for the above vacancy at our Head Office in Leeds. The Library provides technical, legal and scientific information for all functions at Head Office and to the Authority's eight Divisions.

Applicants should have passed the Final Examination of the Library Association, or possess a relevant degree. The ability to produce working translations from German and/or Russian technical literature will be a distinct advantage. The person appointed will assist the Librarian in the day-to-day running of the library, particularly with cataloguing and classification, technical enquiry work and the production of a library bulletin.

Application forms are available from the Personnel Officer, Yorkshire Water Authority, West Riding House, 67 Albion Street, Leeds LS1 5AA (telephone Leeds 448201, extension 269), to whom they should be returned by Wednesday, June 23, quoting reference RN 222.

## Yorkshire Water

## Knowsley Library Service

SENIOR ASSISTANT  
(Branch Children's Librarian)SENIOR ASSISTANT  
(Education & Youth Services)

Applicants, male or female, should have completed a recognised final qualification in Librarianship. The starting salary will be within Librarians' Scale up to £3,282 per annum. Applications from Chartered Librarians with a view to appointment within AP3 will be welcome. Both these posts are based at Kirkby Library, a large modern building which serves as the Headquarters for both the Reference and Education and Youth Services.

Further details and application forms from the Borough Librarian, Stocklow, Roby Road, Huyton L36 4HA (051-480 8685). Completed application forms must be returned to the Personnel Officer, Municipal Buildings, Civic Centre, Kirkby L32 1TX, by 18th June, 1976.

## KNOWSLEY

County Library  
Assistant Area  
Librarian

NORTH EAST DERBYSHIRE  
Senior Officers Grade I £4,239 to £4,545 p.a.

Applications are invited for the above post from qualified librarians with an interest in administration and good experience of branch and central library work including the control of staff.

Application forms and further details are available from the County Librarian, County Offices, Smedley Street, Macclesfield. Closing date for applications, June 28, 1976.

DERBYSHIRE  
County CouncilCITY OF WAKEFIELD  
METROPOLITAN DISTRICT COUNCIL  
PONTFRACT POSTGRADUATE MEDICAL CENTRE  
LIBRARIAN

AP4/5 (£3,586 to £4,995)  
Applications are invited from Chartered Librarians (preferably with postgraduate qualifications) or experienced librarians to be on the staff of the City of Wakefield Metropolitan District Council Pontfract Postgraduate Medical Centre.

Service will be in line with those adopted by the Council. Hours of duty will total 37 per week (average), but may include work outside normal office hours. Requests for application forms (accompanied by a stamped addressed envelope) should be sent to the City of Wakefield Metropolitan District Council, Pontfract Postgraduate Medical Centre, 100-102, Pontfract Court Road, London W1P 0RT.

Closing date for applications: 28th June 1976.

RE-ADVERTISEMENT  
Directorate of Community Services

## CHIEF LIBRARIAN

PO.2 (I) £3,720-£6,845

A fully qualified and widely experienced Librarian is needed to be responsible for the day-to-day running of our comprehensive Library Service which covers 15 libraries, a mobile library and associated special services.

Prospective applicants may have received information from the Society of Metropolitan and County Chief Librarians to the effect that there has been a downgrading in the salary and status of the Head of Tower Hamlets Library Service. This information is incorrect. The Service is headed by an Assistant Director of Community Services, and the Chief Librarian acts as his principal professional advisor.

If you require further information please telephone Mr. Goodfield on 01-790 1819.

## London Borough of Tower Hamlets

## Branch Librarian

AP.5 £4,206-£4,478 p.a. inc. plus salary supplement of £312 from 1 July, 1976.

Applications are invited from qualified librarians to take control of a small branch library catering for both adults and children. There is ample involvement with schools and children's extension work, and interest and experience in these aspects of the library service is essential.

Application forms from Head of Borough Personnel Services, Town Hall, Hackney, E8 1EA, telephone 01-881 9278 (24-hour answering service) quoting job reference No. 493.

Closing date for applications 28th June, 1976.

## Hackney where job satisfaction counts

Senior  
Assistant Librarian

Up to £3,493

We require a Librarian to be second in charge of one of our libraries. This post is ideal for a bright young man or woman who has just passed his/her Final Examination. An interest in children's work will be a decided advantage.

Application form and further details from Manpower Services Division, London Borough of Harrow, P.O. Box 57, Civic Centre, Harrow, Middlesex HA1 2XF.

## PUBLIC &amp; UNIVERSITY APPOINTMENTS

THE UNIVERSITY OF  
THE WEST INDIESALISTAIR HORNE  
RESEARCH FELLOWSHIP

St. Augustine's, Trinidad  
Trinidad

The aim of the Fellowship is to give assistance to a candidate who is to write a book in the field of modern history, preferably since 1900, on a topic of his/her own choice. The candidate should submit a plan of the proposed work to the University of the West Indies, St. Augustine, Trinidad, by 30th June 1976.

Applications are invited for a research fellowship in the field of modern history, preferably since 1900, on a topic of his/her own choice. The candidate should submit a plan of the proposed work to the University of the West Indies, St. Augustine, Trinidad, by 30th June 1976.

Further details of the post and application forms may be obtained from the University of the West Indies, St. Augustine, Trinidad, by 30th June 1976.

University of York  
CRANFIELD COLLEGE  
LIBRARIAN

Applications are invited for the post of Librarian at Cranfield College, Bedfordshire. The post holder will be responsible for the day-to-day running of the library, including the processing, accessioning, and description of incoming material, and the maintenance of the library's collections.

BOURNEMOUTH COLLEGE  
OF TECHNOLOGY  
ASSISTANT LIBRARIAN  
(Temporary)

To work in the College Library, this is a temporary post until 1st April 1977. The post holder will be responsible for the day-to-day running of the library, including the processing, accessioning, and description of incoming material, and the maintenance of the library's collections.

Applications are invited from men or women for the above vacancy at our Head Office in Leeds. The Library provides technical, legal and scientific information for all functions at Head Office and to the Authority's eight Divisions.

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